

Gloria laus et honor

Edited by Jason Smart

Christopher Tye (c.1505-1572/3)

Treble 1
Treble 2
Mean
Countertenor

The first system of the musical score consists of four staves. The top staff is Treble 1, the second is Treble 2, the third is Mean, and the fourth is Countertenor. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The lyrics are: Treble 1: Glo - - - ri - - - ; Treble 2: Glo - - ; Mean: ; Countertenor: Glo - - - ri - a

4

The second system of the musical score consists of four staves. The lyrics are: Treble 1: - a - - - laus et ho - nor ti - ; Treble 2: - ri - a laus et ho - nor ti - bi sit, - ; Mean: Glo - - - ri - - - ; Countertenor: laus et ho - nor ti - - - - - - - - -

8

The third system of the musical score consists of four staves. The lyrics are: Treble 1: - bi sit, Rex Chri - ste Re - dem - - - ; Treble 2: - - - - - Rex Chri - ste Re - dem - ; Mean: - a - - - laus et ho - nor - - - ; Countertenor: - - - - - bi sit, - - - - - Rex

12

ptor, Rex Chri - ste Re - dem -

ti - bi sit, Rex Chri - ste

Chri - ste Re - dem -

8

16

ptor, cu - i pu -

ptor,

Re - dem - ptor, cu - i

ptor, cu - i pu - e - ri - le

8

20

e - ri - le de - cus prom -

cu - i pu - e - ri - le de - cus

pu - e - ri - le

de - cus prom -

8

- - psit O -

prom - psit O - san - na pi - - -

de - - - cus prom - psit O -

- psit O - san - na pi -

- san - na pi - - - - - um.

- - - - - um.

- san - na pi - - - - - um.

- - - - - um.

Chorus

Glo - ri - a laus et ho - nor ti - bi sit, Rex Chri - ste Re-dem -

- ptor, cu - i pu - e - ri - le de - cus prom-psit O - san - na pi - um.

Is - ra - el es tu Rex,

Is - ra - el es

36

Da - - - vi - - - dis [et] in -

tu Rex, Da - vi - dis [et] in - cli - ta

Da - vi - dis et in - cli-ta

Da - vi - dis et in - cli-ta pro - les. No - mi-ne

41

- cli - ta pro - les. No - mi - ne [qui] in

pro - les. No - mi - ne qui in Do - mi -

pro - les. No - mi-ne

qui in Do - mi - ni,

46

Do - mi - - - ni, Rex be -

- ni, Rex be - ne - di - - - -

qui in Do - mi - ni, Rex be - ne - di -

Rex be - ne - di - - - - cte,

51

- ne - di - cte, ve - nis.
 - cte, ve - nis.
 - cte, ve - nis.
 ve - nis.

Glo - ri - a laus et ho - nor ti - bi sit, Rex Chri - ste Re - dem -
 - ptor, cu - i pu - e ri - le de - cus prom - psit O - san - na pi - um.

[← ♩ = ♩ →]

56

Plebs He - brae - a ti - bi cum pal -
 Plebs He - brae - a ti - bi cum pal -
 Plebs He - brae - a ti - bi cum
 Plebs He - brae - a ti - bi cum pal -

62

- mis ob - vi - a ve - nit. Cum pre - ce,
 - mis ob - vi - a ve - nit. Cum pre - ce,
 pal - mis ob - vi - a ve - nit. Cum
 - mis ob - vi - a ve - nit. Cum pre - ce,

68

vo - to, hym - nis as - - - su -
 vo - to, hym - - - nis as - su - mus ec -
 pre - ce, vo - to, hym - nis as - su -
 vo - to, hym - nis as - su - mus ec - ce

73

- mus ec - ce ti - bi.
 - ce ti - - - - - bi.
 - mus ec - ce ti - - - - - bi.
 ti - - - - - bi.

Glo - ri - a laus et ho - nor ti - bi sit, Rex Chri - ste Re - dem -

- ptor, cu - i pu - e - ri - le de - cus prom - psit O - san - na pi - um.

Translation

- ✠ Glory, laud and honour be to you, King Christ the Redeemer, to whom children give due honour with ‘Hosanna’.
Glory, laud and honour ... ‘Hosanna’.
- ✠ You are the king of Israel and the glorious descendant of David. You come in the name of the Lord, O blessed King.
Glory, laud and honour ... ‘Hosanna’.
- ✠ All the heavenly company on high praises you; so does mortal man together with the whole of creation.
Glory, laud and honour ... ‘Hosanna’.
- ✠ The people of the Hebrews came to meet you with palms: behold, we receive you with prayer, anthems and hymns.
Glory, laud and honour ... ‘Hosanna’.

Liturgical Function and Form

In the pre-reformation Use of Salisbury, *Gloria laus et honor* was sung at the second station during the procession before Mass on Palm Sunday. The service books stipulated that the opening refrain and the verses should be sung by seven boys from a high place, with the choir repeating the refrain after every verse. Tye set only the sections allocated to the seven boys, but his polyphony cannot be sung by unbroken voices alone.

Tye uses the plainsong as a cantus firmus. In the opening statement of the refrain it appears in the Mean, but in the subsequent verses it is in the first Treble. Tye pitches these verses so that the initial note and final are the same as those of the refrain. In the printed Sarum processional the verses are pitched a fifth higher than the refrain. Tye omits the verse *Coetus in excelsis*.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The prefatory staves at the start of the piece show the original clef, staff signature, mensuration symbol and first note for each voice.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign \lrcorner .

Underlay between square brackets is entirely editorial.

Sources

Polyphony: London, British Library Add. MSS 17802–5 (c.1570–c.1578).

17802	(Tr2)	f.121 ^v	at beginning:	doctor Tye
			at end:	doctor Tye
17803	(Tr1)	f.118 ^v	at beginning:	doctor Tye
			at end:	d Tye
17804	(M)	f.121 ^v	at beginning:	doctor Tye
			at end:	doctor Tye
17805	(Ct)	f.115	at beginning:	doctor Tye
			at end:	doctor Tye

Plainsong: Processionale ad usum Sarum (Antwerp, 1528), f.46^v.

Notes on the Readings of the Source

Two words missing from Tr1 in the verse *Israel es tu* have been supplied editorially. It is probable that at bar 45 that Tye’s original followed the plainsong exactly, but that corruption resulted in the word ‘in’ being omitted and the two ligated notes both being doubled in value. The underlay of Tr2 is particularly corrupt.

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke and multiple references to the same voice by a comma. The order within each entry is: 1) bar number(s); 2) voice(s); 3) reading of the source with any subsequent bar numbers in brackets. Pitches are given in capital letters, preceded by a number where necessary, e.g. ²E = 2nd note E in the bar.

Accidentals

55 Tr2 \natural is placed above the rest in 53, but the B in 54 should probably remain \flat / 68 Tr2 \natural indicated by letter ‘f’ /

Underlay

8–10 Tr1 *-bi sit Rex Christe Redem-* all one note later / 10 Tr2 *sit* below ²C (not in 7), (11) *Rex Christe Re-* below ¹EGF²E, (12) *-dem-* below D, (16) *-ptor, cu-* below ¹A²A, (17) *-i* below ¹D, (20–21) *puerile* below DCCGE, *de-* ambiguously aligned below ¹EF / 21 M *-ri-* below G / 27–28 M *Osanna* one note later / 39–40 Tr2 *tu Rex Da-* ambiguously aligned below ¹E²EADC, (40) *-vidis* below FG, (41) *incli-* below AF, (43) *-ta pro-* below AD, (44) *-les. Nomi-* below ¹F²F³F, (45) *-ne qui* below ¹B²B, (46) *in Do-* below AD, (47) *-mi-* below B, (49) *-ni* below ²D, (50) *Rex* below C, (51–52) *benedicte ve-* below FAGDA / 44 Tr1 *-nis* for *-ne* / 45–46 T1 ¹D²F omitted, ligature is two breves, (47) *Domi-* below FE / 52–53 Ct *Rex benedicte ve-* below DACBAG / 55 Ct *-nit* for *nis* / 71–72 Tr2 Ct *assimus* for *assumus* /

Other Readings

56 Tr1 M mensuration symbol \natural ; Tr2 Ct mensuration symbol \ominus (the two signs here have the same meaning) / 76 M first note of ligature ambiguous: it is possibly F, but the resulting consecutive fifths with Tr1 make this reading unlikely /